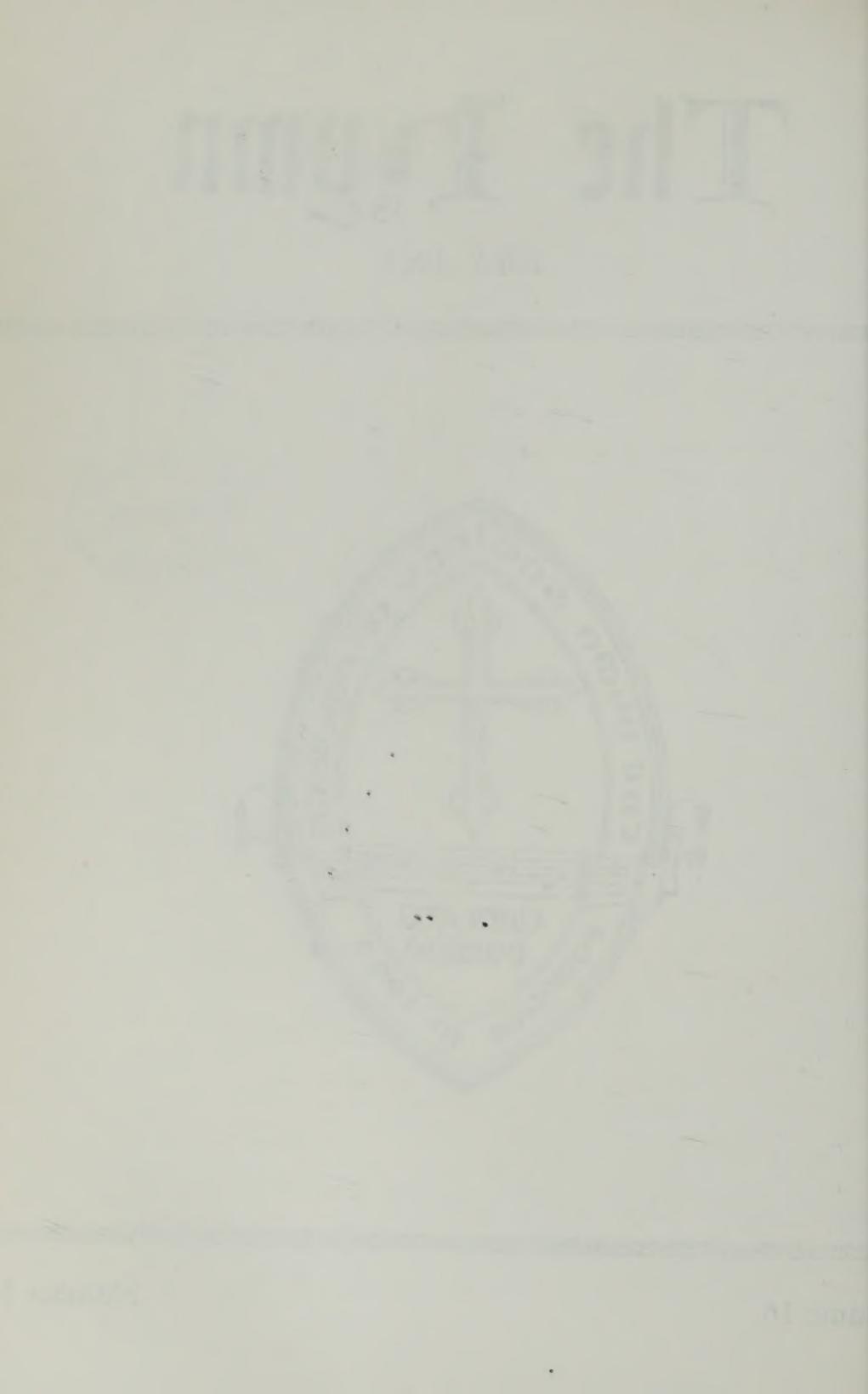


# The Hymn

JULY 1965





# The Hymn

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All correspondence concerning membership, literature of the Society, or change of address should be directed to The Hymn Society of America, 475 Riverside Drive, New York 10027. Telephone: RIVERSIDE 9-2867.

All correspondence concerning THE HYMN should be directed to Rev. Deane Edwards, 475 Riverside Drive, New York 10027.

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# The President's Message

## THE PHILADELPHIA CHILDREN'S HYMN FESTIVAL

This "Message" is being written on May 17th, 1965, one day after the Festival in the hope that I may be able to pass on to the Hymn Society members something of the spirit of this thrilling occasion. It was held in the attractive sanctuary of the Broad Street Memorial Methodist Church in Drexel Hill at 4:00 o'clock on Sunday afternoon. Eleven Children's Choirs participated. Picture to yourself one hundred and seventy-five boys and girls, all neatly robed, packed into the chancel of the Church and overflowing into the main sanctuary. Listen to their fine young voices singing the great hymns of the Church, including also two of the new Children's Hymns recently obtained by the Hymn Society. Picture also a Church filled with proud parents and friends joining in certain of the hymns under the leadership of the children. It was a memorable occasion which will not be forgotten.

The theme of the Festival was "Hymns from Around the World." The hymns chosen ranged from the 4th century to the present, and were arranged in groups: "From Long Ago and Far Away," "From the Reformation," "From England," "From the East," "From America Past," and "From America Present." Each hymn was introduced by the Commentator, Rev. Albert C. Ronander, who did a splendid job giving the background in terms the children could understand. The choirs were skillfully led by Edward H. Wetherill, Director of Music of the host Church. Fine support was given by the two organists, Mrs. Dorothy Kunkel and Mrs. Catherine Robinson.

Great credit is due Rev. R. Harold Terry, Chairman of the Committee which initiated the idea and carried it through so successfully; to the Committee members for their untiring efforts; and to the Directors of the eleven choirs who cooperated so effectively.

This memorable experience leads me to urge that other communities do likewise. The children are there, the leadership is there, and the door is open to an inspiring occasion. Children's Hymn Festivals are not new, and some communities have arranged them; but more should do so. Printed copies of the Philadelphia Festival Program are available from the office of the Hymn Society in New York and should have suggestion for those planning similar affairs. And now hats off to the Philadelphia Chapter of the Hymn Society for a memorable service!

—DEANE EDWARDS

# John Hus and Congregational Singing

ANDREW P. SLABEY

JULY 6TH 1965 marks the 550th anniversary of the martyr death of an early church reformer, John Hus of Bohemia, now Czechoslovakia. He was the son of a miller in the Czech town of Husinetz where he was born in 1371. The boy had a good voice and assisted the local priest in singing the Latin liturgy. He showed talent, and was enrolled in a Latin school to prepare for college and study for the priesthood. With that aim he entered the King Charles University in Prague, where in the course of years he obtained the Ph.B., B.D., and the prized M.A. degree.

John Hus became a popular professor at the same university. Later he became a dean and twice a rector (president) of that famous school. Because he was an eloquent preacher, the archbishop appointed him to preach before the synod. Besides teaching, he was appointed preacher at the famous Bethlehem Chapel. The church had a capacity of 3,000 or more people, and served all classes from the peasants to the king and queen. His duty was to preach exclusively in the native Czechoslovak vernacular. In other churches at that time the preaching—if any—was in Latin or German. And the singing and liturgy were done in Latin. Hus was under contract to preach at least twice on Sundays and on holidays.

In this church the rites and ceremonies were curtailed, for the main emphasis was on preaching the Word of God. Still there was Latin liturgy and the singing of hymns was also in Latin, and sung only by the clergy, the monks, and the nuns. The language of the people was not used in the church of those days. But Master Jan Hus thought otherwise. It occurred to him that it would be well to have the lay people sing hymns in their own tongue.

Where did Hus get that idea? Hus was a diligent reader of the Bible; in fact, he revised or translated the existing Czech version from the Latin Vulgate. In so doing and studying he came across passages in the Psalms and elsewhere such as: “O come, let us sing unto the Lord” (Psalm 95:1). And in Ps. 96. it says: “O sing unto the Lord a new song: sing unto the Lord, all the earth. Sing unto the Lord, bless his name; show forth his salvation from day to day.” “All the earth” includes all tongues and all the people, not just the priests. Again in Psalm 33:3. it exhorts, “Sing unto the Lord a new song,” not only the old ones, and it may be in a new tongue besides Hebrew, Greek and Latin. God understands all languages. Then Hus found exhortations to

congregational singing in the New Testament, for instance in Col. 3:16: "Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord."

But where would Hus find appropriate Czech hymns? There weren't any, except perhaps the "Kyrie eleyson"—"Lord have mercy"—in Old Slavonic, introduced by the Sts. Cyril and Methodius in the ninth century. Hus knew music and was a good singer; so he wrote nine hymns himself in the Czech vernacular and composed music to some of them. His hymns are contained in the Czechoslovak and the Moravian hymnbooks to this day. The following is considered the first written by him:

### Ježu Kriste štědrý kněže.

(Slova k této písni složil M. Jan Hus.)

Kalina.

Je - zu - kri - ste ště - drý kně - že, s Ot - cem, s Du - chem je - den  
Bo - že, ště - drost' tvá jest na - še zbo - ží, z tvé mi - lo - sti.

### Jesus Christ Our Glorious Priest

1. Glorious Priest, Eternal Son!  
With Holy Ghost and Father one,  
Our blest redemption Thou has done  
By Thy great love.
2. Thou Lord on earth with us hast dwelt,  
Anguish much and wounds Thou has felt,  
Our souls to save and hearts to melt,  
By Thy great love.

3. Thou ceasest not for us to plead,  
And in heaven dost intercede,  
Bestowing on us all we need,  
By Thy great love.
4. Dearly hast Thou redeemed us Lord!  
Forth for us Thine own blood was poured,  
Keeping with us Thy faithful word,  
By Thy great love.
5. Brethren, let us then cease from sin,  
Take now the boon He died to win,  
And thus His kingdom enter in,  
Through His great love.
6. Let us praise Him, who loved us so,  
Dying for us all here below,  
That we eternal life may know,  
Through His great love.

Notice the simplicity of this verse; it is easy to memorize. The first four stanzas glorify the Lord Jesus Christ and not some human saints, for His "great love." The last stanzas are an exhortation to cease from sin, and to praise Him who loved us so. (Translated from the Czech original by Rev. Frank Svacha.)

From the Moravian Church Hymnal we quote the following Hussite hymn, sung before the sermon. Both words and tune are from John Hus:

1. The Word of God which ne'er shall cease,  
Proclaims free pardon, grace and peace,  
Salvation shows in Christ alone,  
The perfect will of God makes known.
2. Thy holy Word exposes sin,  
Convinces us that we're unclean,  
Points out the wretched, ruined state  
Of all mankind, both small and great.
3. It then reveals God's boundless grace,  
Which justifies our sinful race,  
And gives eternal life to all  
Who will accept the gospel call.
4. It gently heals the broken heart,  
And heavenly riches doth impart,  
Unfolds redemption's wondrous plan,  
Through Christ's atoning death to man.

## THE HYMN

5. O God, in whom our trust we place,  
 We thank Thee for Thy word of grace;  
 Help us its precepts to obey,  
 Till we shall live in endless day.

(Rev. L. F. Kampmann, tr. 1876.)

It was John Hus, the Czechoslovak reformer—a hundred years before Luther—who first introduced, since the first centuries, the singing of hymns in church by the congregation in their own tongue. This innovation caught fire in the Bethlehem Church where Hus preached. The people sang these songs heartily and joyfully not only in the church but also on the street, at work, in the fields and woods, and in the homes. We can imagine how the singing of 3,000 people in church attracted the attention of outsiders. No doubt it drew a good many into join in the singing, for Czechoslovaks love to sing.

Hus was a beloved, courageous and powerful preacher. But his teachings and denouncement of sin in low and high places of the church dignitaries, finally led to his condemnation as a heretic; and he was burned at the stake, July 6, 1415.

The followers of Hus mourned his death and protested against the outrage. But his enemies decided to wipe out Husitism by force. Now the great General John Zizka, a friend and follower of Hus, gathered the faithful into the walled town of Tabor which he strongly fortified. Here the Husites freely preached the Bible and sang God's praises in their mother tongue. General Zizka organized an army mostly from the common people, and trained them to fight. Moreover, he composed a battle song which his army sang so vigorously that it struck terror in the heart of the enemy and made him flee. Zizka never lost a battle. Here is a free translation of the song, and a reproduction of that song with music dating from 1420:

1. Warriors, who for God are fighting, and for His divine law;  
 Pray that His help be given you, with trust unto Him draw;  
 With Him you conquer, in your foes inspire awe.
2. Our Lord bids us not to fear those, who bodies alone kill,  
 But for the love of our brethren to give them with free will;  
 With manly courage therefore your hearts do fill.
3. Christ will recompense your losses a hundred fold more now,  
 And all those who meet death for Him, with endless life endow.  
 Blest is truth's martyr with God's crown upon his brow.
4. Guard the watch-word that doth bind you as brother to brother,  
 Faithfully obey your captains, protect one another.  
 Keep to your own ranks, shifting to no other.

5. Count not mighty hosts of foemen, nor tremble at their sight;  
Have the Lord within your own hearts; and bravely for Him fight.  
Though you're facing great odds, never take to flight.



It is a fact that this battle hymn inspired faith and courage in the Czech Protestants when they were fighting for life against heavy odds. The hymn is still found in the Czechoslovak hymnbooks, and is sung on special occasions.

After the death of Zizka and other leaders the Taborite wing of the Husites disintegrated. But many joined the newly organized Unitas Fratrum—Unity of the Brethren, in U.S.A. better known as the Moravian Church. It was organized in Bohemia as the first independent evangelical church in 1457 A.D. And ten years later when they had their first priests or ministers ordained by a Waldensian bishop, the Brethren expressed their great joy with "a new song unto the Lord," written by one of the three men ordained, Matthew of Kunwald.

It is understood that the Hussites, besides songs like these, sang the biblical Psalms. But the exhortation "sing unto the Lord a new song" ever inspired new poets. Many Brethren memorized the hymns, and

there were hand-written collections of them, until Brother Luke of Prague, a bishop and theologian, saw the need for a printed hymnbook, and had one published in Prague in 1501. It contained 89 hymns by different authors, and is considered the first printed hymnbook in the living language of the people. This edition soon sold out and there was need for more. Bishop Jan Blahoslav (1523-1571), in his "History of the Unity of Brethren," says that the Brethren for the first time had a "large sized" *Kancional* (hymnal) printed in 1505, containing about 400 sacred hymns. Many other editions followed in the course of years with hymns not only by Czechoslovak authors but also by the Germans, French and English. Thus these "Kancionals" grew to enormous size and weight.

We have one such hymnbook, published in Prague in 1784, which is  $4\frac{1}{4}$  inches thick,  $7\frac{1}{4}$  high and 5 inches wide, and it contains 1,800 hymns, also versified Psalms, daily prayers, and a Preface by the renowned bishop and educator, Jan Amos Komensky-Comenius reviewing the history of sacred songs and hymns, the reasons and usefulness for singing praises unto the Lord with a glad and sincere heart. He himself wrote 49 hymns and versified the Psalms in the Czech vernacular, and he had a German hymnal published for the use of German Brethren of the Unity.

In those days the churches did not furnish ready hymnbooks in the pews, but every family owned a copy and used it at home, and brought it to church services. These bulky hymnbooks would be heavy to hold in hands, but the pews had slanted boards at the back on which the books were laid, and thus two or more persons could sing from the book. The latest "Bratrsky Zpevník"—Brethren Hymnal (1954) has only 500 hymns and three liturgies; two inches thick,  $6\frac{1}{2}$  high,  $4\frac{1}{2}$  wide, not very heavy. It contains also a number of translations of our American popular spiritual songs.

Now what are the topics or themes of these old hymns? They sing of God, Christ and his life, of the Holy Spirit and his work, of angels, of the prophets, apostles and saints; of Man, his fall, redemption, salvation, his duty, his work and destiny. There are hymns for special occasions and for the annual church holidays like Christmas, New Year, Lent, Easter, Trinity, Pentecost, Harvest, Advent. And there are songs of consolation in sickness and death, in trials, calamity and persecution of which the Czech Protestants had more than enough. When in the 17th century they were banished from their fatherland because of their faith by the Catholic king, they sang of their beloved country.

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# Worship and Hymn Comprehension

JACK RENARD PRESSAU

**S**T. PAUL states that hymns as well as prayers must be offered to God with the "spirit" and the "mind" (I Cor. 14:15). Study of this passage, in which the apostle deals with the problem of speaking in tongues, indicates that the reference to the "mind" means that hymns must be understood or comprehended in order to be proper instruments of worship.

"Concomitants of Hymn Comprehension: An Exploratory Study," a doctoral dissertation recently completed at the University of Pittsburgh by the writer, is based on this Biblical requirement. It raises such general questions as "how well are certain hymns comprehended?" and "what factors affect the comprehension of these hymns?"

## Why Question Hymn Comprehension?

There are at least four logical reasons for suspecting that hymns may not be adequately comprehended by contemporary worshippers. First, hymns are to a greater or less degree Biblical and theological. Yet, researchers consistently show that church members are painfully ignorant of the language of Faith, *ergo*, church members may have difficulty comprehending hymns. Second, the majority of our hymns are old. Most of them, not counting the psalms and psalm-paraphrases which are quite old, were written from one to three centuries ago. They often utilize vocabulary not in current usage and unfamiliar poetic allusions. Their world view is strange to the modern mind. Yet, while we have witnessed a number of recent translations and revisions of the Bible, new creedal formulations by certain denominations, and serious attempts to update liturgy, hymnals remain among the most conservative bodies of ecclesiastical literature.

The other two reasons for questioning hymn comprehension come from the research data on reading comprehension. These data indicate that comprehension is lower in oral speech than silent speech. This being true, might not comprehension in sung speech be even lower? Further, research shows that poetry is one of the most difficult forms of verbal material to comprehend—and hymns are poems. Hence, the author considers the comprehension of hymns to be a *complex exercise of comprehending verbal symbols of a particular content emphasis (religious) in a particular literary form (poetry) in the oral speech of singing.*

### The Instruments Used

Two instruments were constructed for this study. One was a Personal Data Form on which respondents reported information about their personal characteristics and religious educational experiences. The other instrument was a Comprehension of Hymns Inventory (CHI) which measures comprehension of four of Isaac Watts' psalm paraphrases and four of his hymns. The restriction to the hymns of Watts was made because of his prominence as a hymn writer, especially in the Presbyterian tradition, and the limitations on the size of instrument to be constructed.

These hymns were selected on the basis of frequency of appearance in Protestant and Presbyterian hymnals:

From All That Dwell Below the Skies  
 O God, Our Help in Ages Past  
 Joy to the World!  
 Jesus Shall Reign Where'er the Sun  
 When I survey the Wondrous Cross  
 Alas! And Did My Savior Bleed  
 Come Holy Spirit, Heavenly Dove  
 I'm Not Ashamed to Own My Lord

For each of the 34 stanzas of these eight hymns a multiple choice item was developed to measure comprehension of the central thought of the stanza. The interpretation involved was based on the literature of hymnology. The CHI was submitted to a panel of test experts whose criticisms were followed in revising it. The revision was submitted to a panel of four church musicians and four professors in a theological seminary. This panel's role was to judge the adequacy of the interpretations of the items. After the instrument was again revised, it was submitted to a panel of experts in reading in order to certify that the reading level of the items did not exceed the reading level of the stanzas (otherwise, comprehension of the items rather than the stanzas could have been measured).

Item 17, which measures the comprehension of the last stanza of *Jesus Shall Reign Where'er the Sun*, is presented to illustrate the method employed.

Let every creature rise and bring  
 Peculiar honors to our King;  
 Angels descend with songs again,  
 And earth repeat the laud Amen!

17. This stanza describes

- a. the events of the first Christmas.
- b. people bringing gifts to Jesus.
- c. each "being" praising God in his own way.
- d. the dead rising to meet Jesus in the air.

The correct answer, of course, is "c."

Two published instruments were used in this research. Two of the Northwestern University tests of Biblical knowledge were combined for a measure of Biblical knowledge and three subtests of the Holzinger-Crowder Uni-Factor tests combined for a measure of verbal ability.

### The Random Sample

The churches of the Pittsburgh Presbytery of the United Presbyterian Church were stratified by size and 5 per cent were randomly selected to participate in the study. From each church, half of the ruling elders (the governing body of the church) and an equal number of teachers and members were selected. These people were asked to complete the Personal Data Form and CHI in their homes. Eighty per cent, or 237 persons, returned their instruments in usable form.

The interpretations of the statistical computations are here reported. First, the hymns were significantly more difficult to comprehend than psalms.

Secondly, only one of the nine exposure-to-religious-teaching factors related to hymn comprehension. Members of larger churches comprehended the hymns better than members of smaller ones. These religious educational experiences did *not* relate to hymn comprehension: years of church membership, Protestant background, Presbyterian background, having studied the catechism, amount of childhood religious nurture in the home, amount of private Bible reading, the amount of religious books read, and regular reading of a religious magazine.

Thirdly, two of the four measured personal factors related to hymn comprehension: having had more years of formal education and attitude toward poetry. The other two factors, age and sex, did not relate to comprehension.

Fourthly, the comprehension of elders, teachers and members was compared, as the Constitution of the United Presbyterian Church states that elders and teachers are to be chosen for their maturity in the Faith. No significant differences in comprehension were found among these groups.

Fifthly, the relationship of familiarity to comprehension was determined. How the subjects answered the question which appeared at

the end of each hymn, "Do you know this hymn?" was related to their comprehension scores. The results were mixed. Familiarity with one hymn, two psalms and the psalm subtest (the four psalm paraphrases as a whole) related to higher comprehension.

### The Selected Sample

A selected sample included 51 members from two churches, one with members from a higher and the other a lower socio-economic level. These members met with the researcher twice. The subjects' data were the Bible knowledge and verbal measures and two CHI's. However, the CHI's which this sample took contained only the items, not the stanzas. In the first session the subjects were randomly split into two groups. One group read a stanza from the church's hymnal aloud in unison. Then they covered the stanza with the CHI and answered, with a 45-second time limit, the item which measured the comprehension of the stanza, and so forth, throughout the test. The other group followed the same procedure except that they sang the stanzas.

In the second session, the groups were reversed with the reading group singing and vice versa. This splitting and reversing was intended to nullify any practice effect. If both groups had sung the stanzas in the first session and then read them in the second, improvement could have been attributed to their having answered the questions previously (practice).

The purpose of this experimental design was to more closely approximate the situation the worshipper faces in worship, one in which hymns must be comprehended as they are sung if they are comprehended at all. This research design permitted measurement of the effect of singing upon both comprehension and familiarity.

The comprehension of the total CHI was significantly lower when sung than read aloud. However, reported familiarity with these hymns and psalms was significantly higher when sung than read.

Scores on the Biblical knowledge and verbal ability measures were related to comprehension on the read and sung CHI's. Higher scores on both the Biblical and verbal measures related to higher comprehension on the read and sung CHI's.

### Item Analysis of the CHI

One use made of the item analysis of the CHI was the comparison of the eight easiest and most difficult items for characteristic differences. Interpretation of the responses to the items characterized the difficult items as containing Biblical and theological terms; allusions to scrip-

tural incidents; use of complex poetic devices; and archaic, vague and high-level vocabulary.

The best scores were made by the random sample who completed the CHI in their homes with no time limitations in answering items. They missed an average of one out of four items. The sung CHI results were the lowest, with one out of three items being missed.

The analysis indicated that no one of these psalms or hymns was uniformly easy or difficult. Each contained one of the most difficult stanzas and seven contained at least one of the easiest stanzas.

### Conclusions

It appears that a major factor related to superior comprehension of these hymns and psalms is "cultural privilege." This is reflected by the fact that verbal ability, superior education and belonging to a larger church relate to hymn comprehension.

Second, it appears that actual religious knowledge, rather than "pious activities," prepares a person to better comprehend these psalms and hymns. Biblical knowledge scores (religious knowledge) were related to superior comprehension, but not being an elder or teacher, years of church membership, home nurture, catechetical study, private Bible reading, etc. (all pious activities).

Third, hymn comprehension appears to be a very complex process. It is more difficult than oral speech and probably much more difficult than silent speech. It is affected by personal factors, such as education, and religious factors, such as Biblical knowledge. Factors such as attitude toward poetry and familiarity are related, but the data present no definite patterns. And many other factors, such as the melody line and harmony of the hymn tunes, which were not dealt with in this study, are also potential concomitants of hymn comprehension.

### Implications

The obvious implication of this study is that further research is needed. This project involved only a limited number and type of hymns, it was restricted to a certain denominational population and used one instrument to measure hymn comprehension. Only further study can clarify, support or refute, and expand the conclusions that this one effort has presented.

However, tentative implications may be drawn. If archaic factors, such as vocabulary and poetic allusion, impede comprehension, should not hymns of this character be deleted from hymnals and be replaced by those in today's language? The fact that Biblical and theological

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# Vernacular Hymnody of the Late Middle Ages

RUTH ELLIS MESSENGER, PH.D.

THE late Charles Sears Baldwin in his *Medieval Rhetoric and Poetic* offered an important clue to the study of the religious poetry which is being considered here, when he wrote over thirty years ago,

Lyric, earliest medieval poetic achievement in Latin, shows full development in the vernacular. On this the widest Latin influence was of course the hymn.<sup>1</sup>

Already familiar to Dr. Baldwin and contemporary scholars, this point of view has been increasingly shared by students. Beginning with the available vernacular religious lyrics in English, Celtic, French, Spanish, Portuguese, Dutch, German, Italian and Slavic tongues, scholars have shown their dependence upon Latin hymnody, first upon the hymn proper, then the sequence, processional, the antiphon, and upon liturgical responses and refrains. This transition was only to be expected. In the twelfth and thirteenth centuries, the vernacular tongues of Europe were the languages of everyday life, having impressive literatures in every field of thought. Latin, it is true, remained the language of the Church, the university, the courts of law and justice; of diplomatic and international usage and of a great body of literature, sacred and secular, prose and poetry.

The student of Christian hymnology enters this new field of vernacular verse with enthusiasm, hopeful of its possibilities in bridging over the interval between mediæval and modern hymnody, both Catholic and Protestant.

A lyric is intended to be sung, and a tune has amazing power to carry words. Medieval folk were a singing folk. The relatively scanty musical sources from the Middle Ages reveal, as we know, the progress of the chant and of liturgical music but they furnish also the folksong, the lay of the minstrel, the troubadour and minnesinger, the melodies of the carol, the *Kirchenlied*, the *Cantiga*, and many others—all preceding the musical splendor of the Renaissance. We would like to preserve and perpetuate these lyric forms in modern hymnody—a task for today's musicologists.

The simplest and most logical transfer from Latin vernacular is the translation. Here, the preaching friars were the earliest mediators

of the Office hymn: for example, William Herebert (d. 1333) in England, and Berthold von Regensburg (13th C.) in German-speaking lands. Others will appear later. A casual examination of Mone's *Lateinische Hymnen des Mittelalters*, Vol. III, *Marian Hymns*, and Vol. III, *Hymns for the Saints* (the monumental collection of a century ago<sup>2</sup>), reveals a considerable number of transfers to the vernacular in the form of translations, paraphrases, macaronic verse, and a few new hymns, in German, Dutch, Flemish, French, Italian, with a hint that Slavic languages might yield other treasures, were the manuscripts available.

Less obvious and far more intriguing are the religious lyrics inspired by liturgical sources, combinations of Latin and a vernacular, the adaptation of the folksong to sacred uses, and finally, complete new texts formed on the models of Latin verse, secular or sacred. In classifying this hymnody it is convenient to do so by a particular language, although there will be cross currents running through the whole.

### Macaronic Verse

The English religious lyrics of the thirteenth, fourteenth and fifteenth centuries include translations, paraphrases, macaronic verse and original hymns<sup>3</sup> We have twelve hymns translated by William Herebert and the sequence *Alma redemptoris mater*. Macaronic verse includes "A Prayer for Deliverance," (13th C.) with French and English phrases; *Mater salutaris* (13th C.) with the Latin and English interlaced;

Seinte mari, moder milde  
mater salutaris,  
Feirest flour of eni felde  
vere nuncuparis . . .

*Ecce! ancilla domini* (15th C.) English with Latin refrains; and *Ave gracia plena* with intermingled Latin and English words; additional items from the fourteenth century are "A song of the Nativity," *Oracio de sancta Maria* and "An Orison to the Trinity." Macaronic verse, at its height in the fifteenth century, is heard and sung today in the carol. Newly composed religious lyrics are found in the poetry of Richard Rolle of Hampole, friar and mystic (1290?-1349).

Except for direct translations of Office hymns, English lyrics are largely built upon the prevailing theme of the Blessed Virgin and related feasts. This is inevitably true of the Christmas carol. By no means limited to England, the origin of the carol has been assigned to

France and also to Italy, and seems to have arisen simultaneously in various parts of Europe. The derivation of the word *carol* and its definition have never been satisfactorily clarified. Ultimately, a *carol* is a ring dance with song: the accompanying lyric takes the name of the dance. An approximate definition of the word *carol* would be: "A song originally sung in accompaniment to a ring dance, or referring to the dance itself; now, a joyous folksong type of hymn used at Christmas or Easter."

Drama as well as dance has gone into the making of carols. It may have been the Nativity play that suggested to St. Francis of Assisi the Christmas Crib, around which carols were danced and sung. Indeed, St. Francis is himself credited with originating the carol, long before the English fourteenth century "Hand by hand shall we take."

### French Origin?

A French origin is posited by P. Verrier in an article "La plus citation de carole," (*Romania*, 58 [1932], 380-421). He finds the Latin word *chorolla* in the twelfth century writings of Ordericus Vitalis, in connection with a lyric text:

Conserimus manus et chorollam  
confusionis in atrio ordinamus.

Whatever the origin and history of the practice, the singing of carols is accepted as a part of the Feast of the Nativity by Christians of every theological variety and by many who own no such allegiance.

Research in the field of the carol is today at a peak. Carols from the period of their widest circulation in the fifteenth century are eagerly sought in the European treasures of folksong. Current musical programs of carols are refreshed by Slavic originals and others from Eastern European countries—testifying in their turn to the historical awakening of vernacular religious verse.

France claims major attention in every phase of the religious lyric. The place of origin of the Latin sequence, the land of troubadour and courtly song, France was producing the *chanson pieuse* as early as the twelfth or thirteenth century. Relying on the sequence for melodies and influenced by secular as well as sacred verse, poets now employed a new French text, creating what is called a contrafact. A contrafact is either a vernacular text altered from a secular to a sacred form, or an entirely new sacred text, in either case sung to an existing melody. Sometimes both secular and sacred texts were in use to the same melody.

The *lai* or vernacular sequence is the basic form of French language hymnody, and indeed of the Romance lyric in general. St. Martial and Paris were places of origin for both the Latin sequence and the French counterpart. For illustrations of both texts and tunes of the French sacred lyric, the doctoral dissertation of Sister M. Teresine Haban, O.S.F., *The Hymnody of the Roman Catholic Church*,<sup>4</sup> should be consulted. In this vast subject Sr. Teresine's treatment of the medieval vernacular lyric is all too brief. In addition to the *lai*, she has noted in passing three characteristic forms of the French lyric developed from the Nativity drama: the *carol*, the *noel*, and the *pastorale*. Finally, the *cantique*, a hymn for public worship, was inaugurated by Jean Tisserand (d. 1494), a Franciscan friar, to be sung by the congregation before his sermons.

### François Villon

As in England, so in France, poets turned independently to religious themes—for instance, François Villon (15th C.), in his poem “made at the request of his mother, wherewithal to do her homage to Our Lady,” *Dame du ciel, regente terrienne*.<sup>5</sup>

Crossing the Pyrenees from France to the Iberian peninsula, one finds a development of vernacular hymnody consonant with the culture of the region. Four roads led from France to the shrine of St. James at Compostella, traveled by pilgrims who sang on their way. The “Great Hymn of St. James” was a Latin hymn but a French version existed and one of mixed language.<sup>6</sup>

Alfonso of Castile (c. 1270), a patron of the arts, fostered a collection of *Cantigas de Santa María*, in the Galician-Portuguese dialect, 401 in number, each with its own musical setting. Although of religious significance, the *cantiga* might be used for public ceremonial occasions.

The *villancico* of the sixteenth century appears to be most typical of Spanish contributions to popular vernacular hymnody. On this subject the doctoral dissertation of Sister Mary Paulina St. Amour, *A Study of the Villancico up to Lope de Vega*, is authoritative.<sup>7</sup> At first a choral song in popular meter, the *villancico* of the sixteenth century might have the proportions of an anthem or a cantata for Christmas or other festival use. Basing her study on 1,000 items, Sr. Paulina finds a variety of subjects with the Christmas theme predominant, especially in the *pastorale* form. Arising as a part of the Nativity drama, it becomes independent of both Church and drama. The lyric which is at the heart of the composition, the *villancico* proper, may be considered Spain's contribution to the carol form.

In Germany, the vernacular lyric or *Kirchenlied* reached a climax of expression and influence, wider, perhaps, than in any other country, being used freely outside the churches and also within their walls. The Minnesinger created the *leich* from the sequence, as the troubadours the *lai*, but they also used the strophic forms of the plainchant breviary hymns. The Meistersinger were equally devoted to the sacred themes. This subject has been competently handled by Sister Mary Juliana Schroeder in her dissertation *Mary-verse in Meistergesang*.<sup>8</sup> She finds that in 470 poems examined, from 60-70% have a religious content with 20-25% devoted to Mary-verse. Well-known poets contributed to this verse, among them Hans Sachs who wrote *Ein Engel wart gesante* for the Annunciation. The Meistersinger Hans von Niederrhein (c. 1360) modeled his praise after Bonaventura's *Laus beatæ virginis Mariæ*.<sup>9</sup>

### Folk Poetry

Folk poetry was also an important form of religious expression. Here we return to the liturgy and to the response *Kyrie eleison*. Sr. Teresine finds that "during the reign of Charlemagne the people of Germany introduced vernacular phrases and invocations into the Litany of All Saints. The Litany, therefore, with its invocation, *Kyrie eleison*, gave the first impetus to the development of the vernacular hymn."<sup>10</sup> Could there be another possible source—a form of vernacular trope to the *Kyrie* suggested by the Latin trope, so familiar a practice at that period? In the vernacular, with the resulting lyric was called a *leise*, with the refrain *Kyrieleis*, *Kirleis* or *Krles*. Among the most famous *leisen* are *Christ ist erstanden*, *Gelobet seyst du, Jesu Christ*, *Nun bitten wir den heiligen Geist*, *Dies sind die heiligen zehn Gebot*, and *In gottes Namen fahren wir*. The *leise* or *leisen* formed the basis of the *chorale*, to become the characteristic hymn of Germany.

German folksong was pervasive. The crusaders sang *In Gottes Namen fahren wir*, mentioned above. Other bands of wandering singers, the Geisslerbruder of the fourteenth century, in the terrors of the Black Death, sang in penitence and prayed for mercy. This is the period of Heinrich von Laufenberg, a choirmaster and later a monk in Strassburg, whose translations of breviary hymns are preserved in the *Wienhäuser Liederbuch*, c. 1469. He is best known for his *contrafacta* in which he reconstructed secular into religious songs, for example, *Es stot ein Lind in himelrich* from *Es stot ein Lind in jenem Tal*.<sup>11</sup> The practice of making contrafacts was extremely popular as a means of preserving well-loved folksongs for religious purposes, first employed among Catholics and then Protestants. The hymn "O Sacred

"Head so wounded" is probably our most noted example of a contrafact.

In the field of carols the Germans were prolific: *In dulci jubilo*, the macaronic carol and the old Rhineland carol *Es ist ein' Ros' gesprungen*, "I know a rose-tree springing," are but two illustrations.

### In Eastern Europe

In Eastern European lands, Poland and Czechoslovakia produced the *Koleda*, similar to the carol or noel, from the fourteenth century.<sup>12</sup>

In Italy vernacular hymnody was embodied in the *laudi spirituali*, a truly popular and appealing type of religious verse. The repeated use of the word *lauda* gives it its name. Societies of lay singers in the eleventh to the thirteenth centuries, the *laudisti*, sang them in Arezzo, Florence, Venice, Assisi, and Perugia. From the middle of the thirteenth century the movement was reinforced by the fanatical flagellants with their public penance, who sang hymns similar to those of the Geisslers in Germany.

The authentic *laudi spirituali* spread to France, Germany, Austria, the Low Countries and Poland. Popular unison melodies were at first employed, in the fifteenth century approaching plainsong. Ultimately the opera and the oratorio received the musical deposit of the *laudi*.<sup>13</sup> Famous names are associated with these hymns: St. Francis of Assisi with his *Cantico di frate sole* or *Canticle of the Sun*, a vernacular version of the *Benedicite omnia opera*; Savonarola with his *Lauda al crucifisso*. Maffei Balcaro (1410-1485) and Bianco da Siena (fl. 1367) were also authors of this sacred verse. The latter's *Discendi, amor santo*, "Come down, O Love divine," with a tune DOWN AMPNEY, by the late R. Vaughan Williams, is rapidly finding favor in current Protestant hymnals. The *laudi* possess a warmth and beauty truly characteristic of pre-Renaissance Italian culture, and regarded as Christian hymns, they deserve the same recognition which has been accorded to the vernacular hymnody of other lands.

The problem of source materials, both texts and tunes, is a serious one for the student of the hymnody discussed above. Research has been unequally distributed among various countries and languages, and some areas have not yet been explored. German and English sources are the best available. The dissertations which I have mentioned are completely documented. As the study of vernacular hymnody proceeds, we may expect other scholarly studies. This is the more to be anticipated since the subject has been greatly stimulated by recent encyclicals, especially the encyclical, *Musicæ sacræ disciplina*.

Looking back over what appears to be an amorphous mass of details, we should not lose the clue with which we started. The Medieval

Church and her liturgy stands in the background. The heritage of hymn, sequence, processional, is the same everywhere, and in general a similar evolution has taken place. Through translation, through universal prayer, through the adaptation of secular lyrics to sacred usage, through the extension and ornament of festival traditions of drama, procession, dance and song, through the genius of poets touched by the divine, the vernacular hymn has been created. If the carol type seems to predominate, it is only because of its availability and appeal to great numbers of people. From the vernacular treasury, other groups of hymns are receiving attention and are being included in current hymnals. As for the tunes which have helped to bear these texts like genuine "wings of song," they are often more valued than the words, and have a wider usage. Too long neglected, both texts and tunes offer abundant sources worthy of a part in the praise and worship of Almighty God.

## NOTES

<sup>1</sup> N.Y., 1928, p. 258.

<sup>2</sup> Freiburg im Breisgau, 1853-1855, 3 vols.

<sup>3</sup> See Carleton Brown, *English Lyrics of the XIIIth C.*, London, 1932; *Religious Lyrics of the XIVth C.*, Oxford, 1924; *Religious Lyrics of the XVth C.*, London, 1939; *Register of Middle English Religious and Didactic Verse*, Bibliographical Society, vol. 2, 1926.

<sup>4</sup> Eastman School of Music, University of Rochester, 1956, pp. 204, 208.

<sup>5</sup> *Poems by François Villon*, Tr. John Payne. Modern Library, N.Y., n.d.

<sup>6</sup> Stone, James S., *The Cult of Santiago*. N.Y., 1927, p. 145; Spanke, Hans, *Deutsche und französische Dichtung des Mittelalters*. Stuttgart, 1943, p. 744.

<sup>7</sup> Catholic Univ. of America, Washington, D.C., 1940.

<sup>8</sup> Catholic Univ. of America, Washington, D.C., 1942.

<sup>9</sup> Golther, Wolfgang, *Die Deutsche Dichtung im Mittelalter, 800-1500*. Stuttgart, 1922, p. 463.

<sup>10</sup> Haban, *op. cit.*, 185.

<sup>11</sup> Golther, *op. cit.*, p. 465-6.

<sup>12</sup> Haban, *op. cit.*, p. 199.

<sup>13</sup> Pulver, Jeffrey, "Laudi spirituali," *Musical Opinion*, March, April, May, 1948.

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(Continued from Page 79)

terms impede comprehension does not imply the same thing for teaching the "language of Faith" is the Church's responsibility. "Teaching" means not only knowing what the Bible says but interpreting it on the basis of understanding its cultural setting.

If poetry is a difficult medium of expression, especially when it is sung, perhaps a more serious attempt should be made to teach members what a hymn is, the poetic process, and the important hymns. Apparently, such teaching is done only by a few choir directors, pastors and teachers. To this writer's knowledge, no study of how church school curricula do or do not deal with hymns and hymn singing has been made. It is definitely needed. Most observers state that this is one of the most neglected areas of the curriculum. The new Methodist curriculum appears to be the first step attempted in this direction.

Finally, if intelligence and educational level affect hymn comprehension, should this not give us guidance as to what hymns can be used with different groups of people? Perhaps difficulty of comprehension is an important factor affecting why "the best" hymns are not those which are most used, or at least used by certain groups. It remains to be seen if further research will support this tentative implication for this study was exploratory. It will have been of unquestionable value if it stimulates this further research and a more serious consideration of the adequacy of our hymns and the educational programs which should prepare church members to use them.

The standard Bible of St. Paul's day was a Greek translation of the Old Testament—that was the language of the people. Part of the impact of Luther, Calvin, Watts and others was that they saw that hymns were provided which their people could comprehend. The responsibility of the musicians, theologians, educators and hymn writers of today's Church is to follow this principle which is also a Biblical injunction, in order that contemporary worshippers may "sing with the spirit and . . . with the mind also."

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(Continued from Page 74)

In 1869 two evangelical Czech pastors, Herman of Tardy and L. B. Kaspar, visited a dozen large cities where the Czechs lived. They liked the joyful, melodious American spiritual or gospel songs. They took an American Songbook home and translated scores of them into Czech and published them in, "Pisne Cestou Zivota"—"Songs by the Way of Life." The old hymns have mostly slow, sad and mournful tunes with many stanzas, suitable for the age they grew in. But now the American happy, marching melodies and poetry appealed to the Czechoslovak musical nature and became popular. Especially the Czechoslovak Protestants in U.S.A. translated and published hundreds of American hymns and songs to use in their bi-lingual churches, beside their old Czech favorites. This was good Americanization, too. Now most of these bi-lingual churches are Americanized.

## REVIEWS

**HYMNS FOR THE CELEBRATION OF LIFE.** Unitarian Universalist Hymnbook Commission, Arthur Foote II, Chairman. The Beacon Press, Boston. 1964; 513 pp.

First and foremost this new Unitarian-Universalist hymnal stands out as a very fine piece of editing. The Commission used excellent judgment in many details, from the beautiful engraving and typography to their respect for the integrity of authorship—they carefully distinguish between minor adjustments, abridgements, and thoroughgoing adaptations. There are 327 hymns, set to 236 tunes. These are followed by 231 readings which range from selections for responsive or choral reading to affirmations, benedictions, etc. There are sixty pages of notes on the hymns, tunes, and readings, and thirty-six pages of all sorts of indexes. A well balanced and most useful book to place in the hands of a congregation!

Seldom does one see such an anthology of devotional verse. The authors range from Confucius, the Bhagavad-Gita, Euripides, Horace, and Boethius, to Blake, Tagore, and MacLeish—to mention some who do not ordinarily appear in hymnals. 19th century Unitarians, such as Gannett, Hosmer, and Samuel Longfellow, are well represented and there are a number of new hymns by members of the Commission and others. One is inclined to envy our Unitarian friends' use of this fine collection with its strong accents on the beauty of nature and of social justice. Unfortunately, its almost

complete lack of reference to God the Father, Son, and Holy Spirit will sharply limit its possible use in other churches.

Turning to the music, one also finds a good anthology of the new and old. The editors have utilized a number of older German and English tunes not commonly found, and have revived additional early American tunes. On the weak side is the lack of strong unison tunes and the fact that nearly a third of the hymns share tunes. Why, O why, did NICAEA have to be used three, DUKE STREET four, and DUNDEE six times? There are a number of newly composed tunes, but unfortunately most of them are Victorian in idiom so that there is little music more modern than Vaughan Williams' tunes of a half-century ago.

—LEONARD ELLINWOOD

**WYETH'S REPOSITORY OF SACRED MUSIC, PART SECOND,** with a new introduction . . . by Irving Lowens. Da Capo Press, New York, 1964. xvi, 132 pp. \$5.95.

A facsimile reproduction of the second edition, published at Harrisburg, Pennsylvania, in 1820, a work from which a number of tunes were borrowed by subsequent Southern tune-books. The tunes are harmonized in three and four parts, and printed with the Little & Smith shape-notes. If one lacks such a volume, this is a good opportunity to add one to a hymnal collection. Better yet, and cheaper, look around in the second-hand book shops.

The introduction by the editor contains convenient information,

but adds nothing to what the editor and others have already said in various articles and books.

—LEONARD ELLINWOOD

JAHRBUCH FUER LITURGIK UND HYMNOLOGIE 1963, 1964, edited by Konrad Ameln, Ph.D., Christhard Mahrenholz, D.D., and Karl Ferdinand Mueller, Th.D.; published by Johannes Stauda Verlag, Heinrich Schuetz Allee 10, Kassel-Wilhelmshoehe, West Germany; 293 pp.; DM 40 (\$10.08. Substantial discount for those ordering the entire series. This is the eighth volume).

The articles on hymnody on 124 pages of this annual present a hymnic fare as varied and appetizing as a smorgasbord. Here are some of the topics treated: "A Hymnal for Christian Mountaineers," by Herrmann Bing; "The Meaning of Singing a 'Pausam,'" by Walter Blankenburg, Ph.D.; "The Standard Hymnic Works of Switzerland," by Ernest Muller; "The Works of Severus Gastorius," by Siegfried Fornaçon; "The First Edition of the Beuttner Hymnal," Graz, 1602, by Walter Lipphardt, Ph.D.; the *Lutheran Service Book and Hymnal*, by Edgar S. Brown, Jr.; "Hymnal Reform in Swedish Pomerania in the Eighteenth Century," by Helmut Heyden; "La chanson spirituelle populaire huguenote," by Marc Honegger (the only article in the book not written in German); "The Middle Low German Christmas Songs of the Pre-Reformation Period," by Wilhelm Thomas, "Michael Altenburg" by Dr. Ameln, and the feature article on "An Un-

known Hymnic Manuscript of the Reformation Age," by Hans Volz. Included are also reports on hymnic research in Finland by Helge Nyman; France, by Ernest Muller; Czechoslovakia, by Camillo Schoenbaum; and Hungary, by Alexander Czeglédy. Space will not permit comment on all of these contributions nor on many others to which we have not referred at all. We shall single out just three of them, those by Volz, Honegger, and Thomas—in that order.

The Volz article deals with a manuscript headed "Geistliche Lieder," hitherto unknown even to hymnic scholars, which belonged at one time to Georg Roerer. Born in 1492 in Deggendorf, Bavaria, Roerer went to Wittenberg in 1522 after having secured an M.A. degree from the University of Leipzig. From 1525 to 1537 he was the Diakonus of the Wittenberg Stadtkirche. When Luther published his translation of the Bible, Roerer did much of the proof-reading and assisted otherwise in its publication. Aided by a system of short-hand of his own devising, he collected Lutheriana for a quarter of a century (from 1522 on), including sermons and lectures recorded by him while Luther was delivering them. In 1533, after spending two years in Denmark, he went to Jena at the urging of Elector Johann Friedrich, where the publication of the Jena Edition of Luther's works by the Gnesio-Lutherans needed the watchful eye of an authority like Roerer. One month after his death on April 24, 1557, all of his priceless manuscripts, including the one under the cap-

tion, "Geistliche Lieder," were turned over to the library of Jena University. There, apparently, this manuscript lay unnoticed for 400 years until unearthed by Volz.

The matter of authorship was determined by identifying verifiable handwritings. Based on letters and other samples, Volz discovered that the writer of 41 of 43 pages of hymn-texts was none other than Roerer's contemporary and friend, Johann Freder. A native of Koeslin, Pomerania, where he was born ca. 1510, Freder was educated at the University of Wittenberg where he was granted an M.A. degree in 1533. For a while and until his marriage to a relative of theologian Justus Jonas, he lived with Martin and Katie Luther. Later he was a pastor in Hamburg; then he served as ecclesiastical superintendent in Stralsund, Ruegen, and Wismar until his death on January 25, 1562. While in Stralsund he was a member of the faculty of the University of Greifswald. One of his hymns, "Ach lieber Herr Jesu Christ," is used to this day and is to be found in the *Evangelisches Kirchengesangbuch* published a few years ago by the Evangelical Church in Germany (Evangelische Kirche in Deutschland). Freder is referred to three times in the manuscript. Volz traced one of the hymns on the two remaining pages to Georg Klee (Thymus), and the other to Paul Rismann. The article by Volz presents verbatim every one of the texts and four facsimiles.

Honegger makes it clear in his article, "La chanson spirituelle populaire huguenote," that the French

speaking Calvinists of the 16th and 17th centuries were not slavishly bound to the so-called "Huguenot Psalter." Until 1678 they used many compilations in France and Geneva, most representative of which were the three *Chansonniers* published in 1533 by Pierre de Vingle. These were not confined to metrical psalms but included songs about the Annunciation, the Nativity, and the ministry of Jesus, the Lord's Prayer, the Song of Simeon, a Te Deum, and some doctrines such as the one on justification by faith. A number of the hymns were polemical, while eight of them were satirical and skittish, plain contrafractions of, or "take-offs" on, secular texts. The spiritual chansons appeared without musical settings but most of them indicated the tune to be used. Thirty of the tunes were taken from the "Huguenot Psalter" but no fewer than 250 were of secular and popular origin. Although not approved by the authorities in Geneva who felt that the composers paid too little attention to the religious texts, the polyphonic settings regardless of their source apparently caught the popular fancy and, according to P. V. Cayet, helped to disseminate the ideas and objectives of the Reformation movement.

A modern hymnic scholar rarely deals with Low German hymnody, but Dr. Thomas is an exception. In 1834 Dr. Ludolph Wienberg of Hamburg published a book entitled, *Soll die plattdeutsche Sprache gepflegt oder ausgerottet werden?* He wanted to see not only the Low Saxon dialect, but all other brands

of Low German eliminated. He contended that these dialects were the language of the whiplash, the chase, the dog kennels, the peasant wars, and that the religious element in them was almost nil. "They know the devil better than our dear God." Their vocabulary, he asserted, ceased to grow after the Reformation and the birth of High German through Luther's translation of the Bible. They didn't even have words for culture, organic law (constitution), etc. Was he right? Back in 1477 Gert van der Schuren (b. 1411) of Cleves published a Low German-Latin and Latin-Low German dictionary. Other Low German dictionaries followed later, such as, the *Idiotikon Hamburgense* by Michael Richey (1678-1761), and the *Holsteinisches Idiotikon* by Johann F. Schuetze, 1800. Were Wienberg living today, he would not have to worry about the perpetuation of dialects—radio and television and the general process of the homogenization of most phases of life today would bring their gradual elimination.

Nevertheless, interest in the dialects has not ceased, particularly in Germany where the verse of Fritz Reuter (1810-174) continues to enjoy some popularity, and where persons like Agathe Lasch, author of a Middle Low German Dictionary, 1928, and Otto Mensing, compiler of a dictionary in the Schleswig-Holstein dialect, 1927, have revived interest in many earlier works produced by Friedrich K. Fulda, August Luebben, J. G. C. Ritter, Karl Merger, Karl C. Schiller, Hans Janssen, Georg N. Baermann, Rob-

ert Dorr, Christian H. Woelke, Hermann F. Jellinghaus, Eduard Krueger, Erich Lechener, and Conrad Borchling. The collections of Low German verse bear out the contention of Wienberg that it is always overwhelmingly secular in content and spirit. A good example is *Das Rostocker Liederbuch* which was based on parts of the *Rostocker niederdeutsches Liederbuch* of the year 1478, and which was published on the 500th anniversary of the University of Rostock in 1919. It contains 52 songs, and of the 45 in Low German, 43 are secular and only two religious.

"The Middle Low German Christmas Songs of the Pre-Reformation Period" about which Wilhelm Thomas has written his article are those which he found in a devotional manual, probably a breviary for nuns, in the Royal Library in Copenhagen. This manual was secured for the library in 1781 from Count Thott. The handwriting does not go back to ca. 1370 as surmised by Temler, but to ca. 1480. This incunabulum contains not only the pericopes but also passages from the Prophets for every Sunday of the church year; prayers addressed to Christ and Mary; special liturgical materials for Advent, Christmas, and Easter, including macaronic hymn-texts. Strangely enough, only the second stanza of "In dulci jubilo" is given. Of especial interest is the fact that it reveals the source of "Gelobet seist Du, Jesu Christ," based on the sequence "Grates nunc omnes," and found for the first time in the *Regensburg Tropar* of 1030.

ARMIN HAEUSSLER, D.D., L.H.D.

# Hymn Anthem and Prelude Literature

EDWARD H. JOHE

## Choir and Instruments

O COME ALL YE FAITHFUL—Arr.  
by Knut Nystedt; Trumpet, Organ,  
Choir; Congregation (optional), 50¢.

GOOD CHRISTIAN MEN REJOICE—  
Arr. by Knut Nystedt; 2 violins,  
Organ, Choir; Congregation (optional), 50¢.

For churches encouraging the use of instruments with choir, these familiar tunes will find great appeal. They are not difficult and are more than "arrangements." Fifty cents seems high for an 8 page anthem. Possibly this price is for the full score!

LET THE PEOPLE PRAISE THEE, O  
God (Ps. 67)—Jean Berger;  
Mixed chorus and two trumpets;  
Concordia, 80¢.

This is *praise* music—20 pages. The choir must be able to sing in speech rhythm. It is not written in chant style but the composer asks for speech rhythm, through constantly changing the metres. The range is normal. Contrast in the text is achieved through use of different combinations of voice parts. The trumpets offer another tone color and a distinct instrumental addition to a most interesting and fine piece of church music. It is a festival piece.

THE TRUMPETERS AND SINGERS  
WERE AS ONE—Robert Powell;

SATB, Organ, Brass\* Quartet and Timpani;\* Abingdon, APM-346-40¢.

\* Available APM-358.

This is a good *festival* anthem. It will require singers with good vocal muscles who like vital music. A brief middle section calls for some 4-part male and 4-part treble singing. The brass quartet and organ scores have individual thematic material and carry the momentum of the anthem. Fine contrasts of mood are achieved so that the ear is aware of the note of praise which this anthem creates.

CHORALE CANTATA—Eberhard Wenzel; 4 part Mixed Choir, Brass Instr. or organ; Chantry Music Press.

Based upon two chorales "Awake, Awake the time is here" (Vulpius); "Abide with us, Lord Jesus Christ," the cantata is an interesting and fine piece of music and not difficult. The vocal parts are in hymn style and the beauty of the music comes through the instrumental or organ accompaniment, being an integral part of the choral structure. Fine contrast comes through the use of small voice ensembles and two-choir singing, especially in the final pages when both chorale tunes are sung together.

THE CROWN CHOIR BOOK—Carl Schalk; Concordia, \$1.25.

Here are 14 "easy anthems for the

small Parish." The tunes are all chorales with each one treating the stanzas in unison and two-part, men and women. For churches wanting its music to be unpretentious and worshipful and above all well done, especially where the choral forces are limited in number and the rehearsal time limited, these are very useful.

#### *Contemporary Choral Settings*

I WILL LIFT MINE EYES—Psalm 121, Howard Boatwright; SATB; E. C. Schirmer, 35¢.

IF YE LOVE ME—Daniel Pinkham; SSA; E. C. Schirmer, 30¢.

These are well within reach of choirs interested in the "new song" to sing unto the Lord, and who enjoy choral lines that are vocal and yet not in traditional scale. Both show a sincerity of purpose, with the vocal demands well within the compass of average church choir voices.

NOWELL—Randall Thompson; E. C. Schirmer.

This is a carol from the composer's "The Nativity of St. Luke" available in 3 settings: Mixed Voices, Women's Voices, and Men's Voices.

This might be called the Christmas counterpart to Thompson's famous "Alleluia," in that the one word Nowell is sung for 10 pages of never-flagging zeal. It is not difficult.

THE LORD IS MY SHEPHERD—Randall Thompson; Four part chorus of women's voices, piano, organ or harp; E. C. Schirmer No. 2684.

Simply beautiful! For 11 pages it flows through 12/8 and 4/4 metres in harmonic style and in a vocal range conducive to projecting the feeling of this psalm. Of equal beauty is the harp part. A piano would be equally effective. The accompaniment is a necessary part of this choral piece. It would take an imaginative and skillful organist to produce the intentions of the accompaniment.

#### Organ

Partita on "O SONS AND DAUGHTERS"—Wilbur Held; Tune XVthC. French Melody; Augsburg, \$1.00.

This is a fine addition to Easter prelude literature. Nine stanzas of "O Filii et Filiae" (texts are included) are given a one-page treatment in music that is interesting and meaningful. The nine variations also have a fine flow from mvt. to mvt. It is not difficult.

Partita on "OUR FATHER, THOU IN HEAVEN ABOVE"—Vater Unser, 1539, George Heussenstamm op. 6; Concordia, \$1.50.

Following a statement of the chorale, seven variations, each an entity in itself, offer treatment of the chorale in classic, polyphonic form and harmonization. The final partita is a refuge which brings the variations to a worthy climax. The composer hasn't tried to be original. It is music of medium difficulty.

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The next issue will contain an article commemorating the hundredth anniversary of J. M. Neale's death.

# Theses and Dissertations Related to Hymnody

(Earlier lists have appeared in Vol. 14, no. 1-2; and Vol. 15, no. 1)

## PART IV

- Allinger, Helen. The Mozarabic Hymnal and Chant, with Special Emphasis upon the Hymns of Prudentius. Union Theological Seminary, N.Y., S.M.D., 1953.
- Bellville, Miriam P. Trends in Hymnody of the Disciples of Christ, 1828-1941. Union Theological Seminary, N.Y., S.M.M., 1943.
- Beltz, Oliver Seth. Certain Backgrounds of Sixteenth Century Hymnody. Northwestern University, M.M., 1935.
- Bertsche, Samuel Evans. A Background and History of Early English Congregational Hymnody. Union Theological Seminary, N.Y., M.S.M., 1940.
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*Rev. Andrew P. Slabey, D.D., is a retired Presbyterian minister living in Bethlehem, Pa.*

*Jack R. Pressau, is Associate Professor at Presbyterian College, Clinton, South Carolina.*

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